

*Ames
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Festival*

Ames International Orchestra Festival

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Any names not listed in this program came into the Association office after the March 1 deadline. The next membership listing will be for the upcoming fiscal year, June 1, 1976-May 31, 1977, and will appear in the program for the Cleveland Orchestra, September 16-19.

*Ames International
Orchestra Festival
Association goes to...*



The special Tanglewood Vacation Trip for Festival Association members has been set for August 11-16, 1976. The trip will include visits to nearby areas and performances at the Berkshire Playhouse and Jacob's Pillow in addition to three performances by the Boston Symphony Orchestra. The total package, under \$375, includes air transportation, lodging, daily breakfast, dinner, two special luncheons, admissions and tickets to all events, plus all transfers, portage and gratuities. A minimum group of 40 is required. Address all inquiries to: AIOFA Trip, Box 1243, Ames, Iowa 50010.

Ames International Orchestra Festival

SEVENTH ANNUAL SEASON

Sponsored by IOWA STATE UNIVERSITY in association with
COLUMBIA ARTISTS MANAGEMENT INC.

THE AMES FESTIVAL ASSOCIATION

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Stephanie Speckeen
Jane Sullivan
Jean Tiffany
Michael Wilder
Nanci Randolph

Guild members are identified among the Association membership by an asterisk (*).

"Iowa's most prestigious and exciting cultural event. . ."

The Ames International Orchestra Festival's Bicentennial Season includes both its Seventh and Eighth Annual Seasons, 1975-76, offering a spectacular schedule of concerts. The Bicentennial Season is the most varied in the Festival's history, continuing the Festival's tradition of presenting the world's greatest orchestras, conductors, and artists.

Having begun with two concerts by the Boston Pops with Arthur Fiedler in March 1975, the Bicentennial Season continued with four exceptional concerts by the Los Angeles Philharmonic with Zubin Mehta. An extraordinary Festival bonus features the April appearance of the Vienna Philharmonic in two concerts.

The Australian Youth Orchestra, Australia's contribution to the United States Bicentennial, is another bonus and will end the Festival's Seventh Season in May. The Australians have offered to take part in Iowa State University's commencement program as well as giving workshops for student musicians. The orchestra will also present a concert in Stephens Auditorium on Saturday, May 29.

The Festival's Eighth Season will open in June, with the New York Philharmonic making its third Festival appearance for two concerts with Leonard Bernstein and Andre Kostelanetz. In September the Cleveland Orchestra with Lorin Maazel returns for a series of four concerts. These events truly offer an unprecedented opportunity for people of all ages to enjoy the world's finest orchestras.

Originally conceived by the people of Iowa for the people of Iowa, the Festival today is unique in prestige throughout Iowa and the Midwest. Since its inception in 1969, the Festival has acquired a national and international reputation.

WHAT IS THE AMES INTERNATIONAL ORCHESTRA FESTIVAL?

The Ames Festival is a nonprofit, nonsubsidized cultural institution sponsored by Iowa State University in association with Columbia Artists Management, Inc., of New York City. It has been and is currently maintained only by ticket revenues. No tax dollars nor public funds have been available.

The Ames Festival was inaugurated in September 1969, with the first Iowa appearance of the New York Philharmonic Orchestra. The five concerts by the New York Philharmonic under Seiji Ozawa opened C.Y. Stephens Auditorium in the Iowa State Center, an event which the Los Angeles Times called "the cultural coup of the year." The concerts were sold out and the response of the Iowa public was so enthusiastic that Iowa State University and Columbia Artists Management immediately initiated plans for similar annual Festivals. During the next five years, the Ames Festival presented the Philadelphia Orchestra, the Boston Symphony Orchestra, the Boston Pops Orchestra, the London Symphony Orchestra, the Leningrad Philharmonic Orchestra, and the Cleveland Orchestra, as well as international conductors Eugene Ormandy, William Steinberg, Michael Tilson-Thomas, Arthur Fiedler, Andre Previn, Gennady Rozhdestvensky, and Lorin Maazel. In addition, the Festival has presented such major artists as Vladimir Ashkenazy, Gary Graffman, Byron Janis, Malcolm Frager, Doc Severinsen, Andre Watts, Isaac Stern, Alicia de Larrocha, Benny Goodman, Peter Nero, Stephen Bishop, Rudolf Firkusny, Kyung-Wha Chung, Claudio Arrau, and Itzhak Perlman.

The Festival has now presented 37 concerts. Total attendance has exceeded 136,970, with the average attendance 86 percent of capacity.

Perhaps the Ames Festival's outstanding achievement is that after presenting 37 events costing almost 1 million dollars, it remains the only festival organization of stature in the entire United States to operate completely without subsidy. This can almost be called miraculous.

Most of the concerts have taken place in the nationally acclaimed C. Y. Stephens Auditorium. The Festival has also presented three concerts of the Boston Pops Orchestra and one Promenade Concert each of the New York Philharmonic and the London Symphony Orchestra in the James H. Hilton Coliseum.

How Is the Ames Festival Financed?

The Ames Festival is financed solely by ticket revenues and exists only through public support in the form of tickets purchased. For the first time, the Government of the Student Body of Iowa State University has generously granted \$2,000 to underwrite the cost of ISU students' tickets for the Vienna Philharmonic concerts.

It is no secret that if attendance had averaged 80 percent of capacity in the early years of the Festival, the Festival would have incurred such major deficits that its existence would have been threatened.

Neither is it any secret that the inflation afflicting the American economy has struck particularly hard at the performing arts. The cost of presenting the orchestras, conductors, and artists that the Ames Festival engages has risen greatly since the opening of C. Y. Stephens Auditorium. Indeed, inflation has now reached the point that even a sold-out Festival concert in Stephens Auditorium could incur a deficit.

Obviously, the financial success of the Festival is due in large part to the Hilton Coliseum concerts. Through these, the Festival attempts not only to reach the largest possible public, but also to earn the money necessary to maintain its sound financial position.

WHAT IS THE AMES FESTIVAL ASSOCIATION?

The Ames Festival Association is an auxiliary organization formed to assist the Ames Festival by promoting and encouraging Festival events and by contributing to the general welfare of the Festival. Its major foci are: (1) to assist in the promotion of Festival events, (2) to be responsible for all hospitality programs for visiting orchestra members, conductors, and guest artists, and (3) to develop audiences throughout Iowa and the Midwest.

The members' yearly donations contribute to the financial health and stability of the Festival, finance hospitality programs, support a fund for master classes conducted by the musicians and artists appearing in the Festival, and sustain a scholarship fund for the Iowa State University Music Department.

Association members receive priority in ticket orders and seating for Festival events, all issues of "Front and Center," plus the Festival Association "President's Letter." They have the right to attend all meetings of the Association and its Board of Directors, and are listed among the Association Membership as "Friends of the Festival" in Festival programs.

Each membership year begins June 1 and ends May 31 of the next year. An individual or family may join the Association by contributing \$5 or more. Likewise, an individual or family may become a sponsor by contributing \$25 or more, and a patron by contributing \$100 or more.

Simply by making the Association's existence known to the public, the Ames Festival Association has grown to over 1,815 members, including 120 sponsors and 42 patrons.

The Association is comprised not only of 1,815 members, but also of a Board of Directors of 30 members, four honorary members, its past presidents, and a Festival Guild of over 70 people representing some 44 Iowa cities. The Board of Directors sets policy, and organizes and directs the Association.

The Festival Guild serves as an auxiliary body to the Board of Directors. The Guild develops audiences and memberships and maintains all hospitality and educational programs. The Guild's hospitality programs have become famous among visiting orchestra members and have served to enhance Iowa's reputation as a warm and friendly state. Its educational program now includes "Prelude Programs" and "Overture Dinners," concert highlights given by members of the Iowa State University Music Department and other authorities in the state. These programs are conducted in the homes of Association members as well as in Scheman Continuing Education Building.

The Association membership, while overwhelmingly from Iowa, includes members in over 150 cities throughout the United States.

How the Festival Association Money Is Used

During its Sixth Annual Season the Ames Festival Association increased its membership, including friends, sponsors, and patrons, and raised over \$10,000 in contributions. This money with interest helps pay for the Association's Music Department scholarships at Iowa State University. The Association established one full-year scholarship in 1973, a second full-year scholarship in 1974, and a third in 1975. The Association also pays for all educational services and master classes provided by the orchestra musicians and solo artists who appear in the Festival for the benefit of University students and area public school students.

Thus, the Association supplements and supports the activities of the Festival by assuming responsibility for programs outside the actual concert presentations. In addition, there are special projects which, from time to time, the Festival Association will arrange because of limitations on the Festival's ticket revenues. One of these functions is the entire hospitality program which includes the Association's reception for each visiting orchestra.

GOALS OF THE AMES FESTIVAL ASSOCIATION

It is the long-term purpose of the Ames Festival Association to expand its activities and to maintain its deep involvement with Iowa State University and the entire state of Iowa. The Association is therefore embarking on a plan to raise a major and continuing fund in support of the Festival, while simultaneously expanding its current scholarship, educational, and hospitality programs.

Will the Festival Continue?

Since no tax dollars or public funds are available to the Festival, the Association has assumed the challenge and made the commitment to create a fund of individual and business donations large enough to insure the permanence of the Festival and from which the Festival can draw as necessary for extraordinary costs and deficits in the future. The importance of this fund can be dramatized by recognizing that future Festival concerts in C. Y. Stephens Auditorium will minimally need a 99 percent audience capacity just to break even or a form of subsidy to insure reasonable ticket prices.

The continuation of sound business techniques and imaginative programming in Hilton Coliseum can help but not insure the continuance of the Festival. Only the infusion of greater donor interest and the creation of a major Association will guarantee the permanence of Iowa's unique Festival.

Ticket Discount Plans

The Association has always believed it necessary to make Festival events accessible to ever-increasing numbers of people. As funds become available the Festival hopes to initiate two new policies.

In the interest of increasing student attendance and with the realization that Festival ticket prices are often too high for students, the Association hopes to effect a plan to make tickets available to students at half price, a greater saving than the present two-dollar discount.

With the same goal of creating new audiences and making concerts available to groups of people who cannot afford current ticket prices, the Association hopes to make tickets available to senior citizens and handicapped groups throughout the state at a similar 50 percent reduction in price.

Education

The Association anticipates expanding its educational programs and master classes available to Iowa State University students and public school students in the area by providing more programs and making them available to more people.

Requests for "Prelude Programs" in private homes increased over 500 percent in preparation for the concerts by the Los Angeles Philharmonic and the Vienna Philharmonic. It is an

ticipated that more music authorities will be needed for the Vienna Philharmonic "Prelude Programs." With the completion of the Scheman Building, "Overture Dinners" held there include the "Prelude Programs" previously given in the lobby of C.Y. Stephens Auditorium.

Plans are being made to involve area students in the workshops to be held by the Australian Youth Orchestra in May. School music department heads are invited to request information so that their students may participate.

Scholarships

The Festival Association now sponsors three full four-year Iowa State University Music Department scholarships and anticipates a fund capable of increasing the number of scholarships it can provide, not only in the Music Department but also in other departments related to the performing arts.

WHAT YOU CAN DO TO HELP

Simple announcements of the formation of the Ames Festival Association produced over 1,200 members and 36 patrons during its 1973-74 season. Members of the Association believe that more businesses and professions will join in their enthusiastic response to this unique opportunity to contribute to the Festival's special programs.

As the Ames Festival Association grew, the nature of individual donations demanded several categories of members. Therefore, the Association now has four types of individual Members. The Sponsor category has attracted 170 members so far during this Seventh Season.

\$ 5 or more	Member
\$ 25 or more	Sponsor
\$100 or more	Patron
\$500 or more	Benefactor

The following categories of Business and Professional Members have been established:

\$ 100 or more	Member
\$ 250 or more	Sponsor
\$ 500 or more	Patron
\$1000 or more	Benefactor

All gifts are tax deductible and entitle the donor to the same privileges as individual membership: priority in tickets and seating for Festival events, all issues of "Front and Center," the regular Festival Association "President's Letter," the right to attend all meetings of the Association and its Board of Directors, and listing among "Friends of the Festival" in Festival programs.

All individual Patrons and all owners, presidents, or chief executives of any Business or Professional Member, Sponsor, Patron, or Benefactor will enjoy the special privileges of preferred parking close to Stephens Auditorium or Hilton Coliseum and invitations to special hospitality events connected with the Festival.

The Association wishes you to note that it is a group of volunteer lay people. Any fund-raising appeal is simply by mail, public notice, or personal contact. The Association has no professional fund raiser nor a fund-raising staff. Support is therefore voluntary and self-motivated.

Any donor wishing his or her gift to go toward one of the Association's specific programs, such as a ticket discount plan, scholarships, master classes or educational efforts, may designate which program.

The members of the Association hope you will join them in support of Iowa's most prestigious and exciting cultural event. For further information please contact: Ames Festival Association President, Box 1243, Ames, Iowa 50010.

Announcing

Ames International Orchestra Festival

Youth Symphony

The Iowa State University Department of Music announces the organization of the Ames International Orchestra Festival Youth Symphony. The orchestra will be prepared by N. Laurence Burkhalter, conductor of the ISU Symphony Orchestra. He will serve as director of the Youth Symphony.

Membership in the Youth Symphony is open to qualified high school musicians in Iowa. Application for membership may be made through each student's high school instrumental music instructor.

The Symphony's first concert will be held on Saturday, September 18, at 3:00 p.m. in the C. Y. Stephens Auditorium in conjunction with the Ames International Orchestra Festival's series of concerts by the Cleveland Orchestra. Matthias Bamert, assistant conductor of the Cleveland Orchestra, will be the guest conductor of the AIOF Youth Symphony for the concert. Rehearsals will be held on: Saturday, September 11, at 10:00 a.m. and 1:00 p.m.; Friday, September 17, at 10:00 a.m. and 1:00 p.m.; Saturday, September 18, at 9:00 a.m. on the ISU campus.

For further information concerning audition dates, contact Dr. Laurence Burkhalter, Department of Music, Iowa State University, Ames, Iowa 50011.

AUDITORIUM HOUSE INFORMATION

North doors open to the public 45 minutes prior to the curtain time; seating will begin 30 minutes prior to performance.

Smoking is allowed in designated lobby areas only – NEVER IN THE AUDITORIUM PROPER.

In courtesy to artists and audience, cameras and tape recorders will not be permitted in the Auditorium.

Rest rooms are located on ground level and first and second balconies, tower areas.

Drinking fountains are located in the lobbies on ground floor, main floor, first, second and third balconies and by restrooms in first and second balcony towers.

Telephones are located in the main floor lobby. Soft drinks and checkroom are on ground level.

The checkroom is operated by Phi Mu Alpha Sinfonia/Sigma Alpha Iota, professional fraternities for men/women in music. Donations received are used for music scholarships. The soft drink concession is operated by Alpha Phi Omega, service fraternity.

Patrons interested in meeting and talking with artists following concert, check with doorman at southeast tower door after concert.

Anyone who has a health or physical problem and wishes special seating arrangements may call the Iowa State Center Office, 294-2436.

The \$5 million C. Y. Stephens Auditorium, which opened in the fall of 1969, was built entirely with contributions of friends and alumni. No state or federal monies were involved.

CLAUDIO ABBADO studied piano and composition at the Verdi Conservatory of Milan, his native city, and conducting at the Vienna Academy. He won the Koussevitzky Award for conducting at the Berkshire Music Center in 1958, and five years later was a first-place winner in the Dimitri Mitropoulos conducting competition, which earned him a year's residence as an assistant conductor of the New York Philharmonic. In 1965 Claudio Abbado was invited to appear at the Salzburg Festival and to conduct the Vienna Philharmonic. Success followed quickly. In 1968, Mr. Abbado was named permanent conductor of La Scala in Milan, and he is now its music director.

Engagements followed with other leading opera companies and orchestras: the Metropolitan Opera and Vienna State Opera, the Royal Opera House, Covent Garden, the Berlin Philharmonic, the New Philharmonia of London, the New York Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the London Symphony, the Boston Symphony, and the Chicago Symphony.

In 1971 Mr. Abbado was appointed principal conductor of the Vienna Philharmonic, which he has conducted on world tours, including concerts in China. In addition to his permanent posts at La Scala and in Vienna, Mr. Abbado continues guest appearances with the world's leading orchestras and has made many recordings on the London and DGG labels.

THE BIRTHDAY of the Vienna Philharmonic Orchestra is March 28, 1842. This was the day when the "Orchestra Personnel of the Imperial Court Opera Theatre" gave their first symphonic concert under the direction of Opera Conductor, Otto Nicolai.

We know now that on this day musical history was made, for the musical life of Vienna and of all of Europe was given new impulses and a new direction. To this day the Vienna Philharmonic Orchestra honor their founder annually with a special "Nicolai Concert"; in the 133 years that have passed since, they have not left the way on which Otto Nicolai led them.

In 1875 Hans Richter (originally a horn player in the Philharmonic Orchestra who had taken up a conductor's career) became permanent conductor; his successor in 1898 was Gustav Mahler. Mahler resigned in 1901 as permanent conductor of the Vienna Philharmonic; he stayed on in Vienna as director of the Opera until 1908 and so continued to conduct Philharmonic concerts.

Famous conductors during that era were Hellmesberger, Schuch, Mottl, Schalk, Muck, Nikisch, and Richard Strauss. In 1908 the orchestra once more elected a permanent conductor: Felix von Weingartner, who remained with them until 1927. He was succeeded by Wilhelm Furtwängler, but all his famous contemporaries — Bruno Walter, Arturo Toscanini, Victor de Sabata, and Otto Klemperer — also appeared with the orchestra.

After the Second World War, the Vienna Philharmonic worked with all the great conductors of our day; to name only a few — Clemens Krauss, Hans Knappertsbusch, Karl Böhm, Herbert von Karajan, Dimitri Mitropoulos, George Szell, Otto Klemperer, Leonard Bernstein — and of the young generation, Zubin Mehta, Lorin Maazel, Riccardo Muti, Carlos Kleiber, and Rafael Kubelik.

Karl Böhm, whose 490th conducting anniversary with the Vienna Philharmonic was celebrated in 1973, has been appointed honorary conductor, and since 1970 the orchestra has had a very close relationship with Claudio Abbado, who has been conducting at least two of the ten yearly subscription concerts, many recordings, and most of the tours abroad and overseas.

Ames International Orchestra Festival

presents

THE VIENNA PHILHARMONIC

Claudio Abbado, Principal Conductor

C. Y. STEPHENS AUDITORIUM, IOWA STATE CENTER

April 8, 9, 1976

AMES INTERNATIONAL ORCHESTRA FESTIVAL ASSOCIATION

Iowa State University, Iowa State Center, Ames, Iowa

Tour Direction:

COLUMBIA ARTISTS Management Inc.

Personal Direction: MICHAEL RIES

Associates: Nancy P. Tuttle

David Foster

165 West 57th Street

New York, New York 10019

Program Notes

Thursday, April 8

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No. 39 in E-flat, K. 543

Mozart's last three symphonies (Nos. 39, 40, and 41), written in a three-week period in the summer of 1788, represent the climax of his achievements as an orchestral composer. Although they are quite different from one another, in none of them is there any indication of the fact that Mozart was, at this time, in the depths of despair, deeply in debt, unable to find a secure position, and worried about the future.

The E flat Symphony could never be mistaken for a work by Mozart's older contemporary, Haydn, but its famous sturdy minuet and ebullient finale are somewhat Haydnesque in character.

ANTON BRUCKNER (1824-1896)

Symphony No. 7 in E Major

Next to the Fourth, the "Romantic Symphony," it was the Seventh which brought Bruckner the fame that had been denied him for so long and so stubbornly. The work was composed in 1882-83. It had its premiere in Leipzig on December 30, 1884 under the baton of Artur Nikisch, then only 29 years old. Despite opposition from all sides, Nikisch had preserved warm admiration for the composer since the time when, as a very young violinist, he played in Vienna in the premiere of Bruckner's Second Symphony.

The reports about the Leipzig premiere were very contradictory. Bruckner's pupil, Professor Schalk, transmitted bad news, but the German press generally expressed approval. The demand for the symphony spread abroad fast, and in a short time even to New York and Chicago. No other work of Bruckner's can boast of a similar success before or since.

When working on the second movement, Bruckner heard of the death of Richard Wagner. The solemn main theme expresses the deep sorrow which filled this ardent admirer of the master of Bayreuth.

Friday, April 9

ANTON VON WEBERN (1883-1945)

Passacaglia for Orchestra, Op. 1

This work is Webern's first opus, but not his first composition. He had composed since the age of 15 but the *Passacaglia* is the first work to give a hint of his later development. Some of the traits of his later style are evident here, although there are traces of the influence of the passacaglia in Brahms's Fourth Symphony and in Bach's C minor Organ *Passacaglia*. Humphrey

(Notes continued on page 22)

VIENNA PHILHARMONIC

Thursday, April 8, 1976, at 8:00 p.m.

CLAUDIO ABBADO *conducting*

Symphony No. 39 in E flat, K. 543 Mozart

Adagio — Allegro

Andante

Menuet and Trio

Finale: Allegro

intermission

Symphony No. 7 in E Bruckner

Allegro moderato

Adagio: Sehr feierlich und sehr langsam

Scherzo: Sehr schnell — Trio: Etwas langsamer

Finale: Bewegt, doch nicht schnell

COLUMBIA ARTISTS Management Inc. acknowledges with thanks the cooperation of the American Federation of Musicians in making possible the appearance in the United States of the VIENNA PHILHARMONIC.

Searle sees some of Webern's later traits in the "angular, leaping melody; exquisite subtle effects of scoring; the breaking-up of the essential contrapuntal texture into thematic scraps."

The variations in this work are based on a theme that appears at the beginning of the composition, when it is heard in unison and octave strings, muted. Webern's *Passacaglia* is unusual in that it is written in duple rather than triple meter.

The composer himself conducted the premiere in Vienna in 1908.

RICHARD STRAUSS (1864-1949)

"Tod und Verklärung" (Tone Poem), Op. 24

After *Macbeth* and *Don Juan*, "Death and Transfiguration," Strauss' third symphonic tone poem, had special success with his contemporaries. There was some objection to the boldness of the idea and its execution, but the youthful composer overcame the adverse criticism through the triumphs obtained everywhere by his work. "Death and Transfiguration" was as enthusiastically received in Moscow, Paris, London, and Brussels as in Germany. At a performance with the Berlin Philharmonic the "prima donna Nikisch mistreated the piece in such an insolent way" that the composer was afraid of a fiasco, but at the end there was a thunderous ovation and Strauss concluded in a letter to his father: "Seemingly the work cannot be suppressed." Since that time "Death and Transfiguration" has fallen into the shadows and is rarely to be heard in our concert halls. As with others of Strauss' program symphonies, the more the effect of the tone poems faded away, the stronger the pure musical values became. Although one cannot deny the poetic connections, "Death and Transfiguration" is definitely program music — and these additional qualities are decisive in their impact.

JOHANNES BRAHMS (1833-1897)

Symphony No. 4, in E minor, Op. 98

It seems that during the period Brahms was working on this symphony he was also preoccupied with the great classical tragedies. Soon after the first performance (Meiningen, Oct. 25, 1885), at which time the composer conducted, the inevitable happened — the new work was described as an expression of Brahms' "own tragic recognition. . . that, as a tragic composer, his place is not at the side of Beethoven."

This is anything but a "tragic" symphony. There is no hint of tragedy in the ballad-like first movement, and as far as the melodious second is concerned only a trace of melancholy appears now and then. The *Allegro giocoso* exudes manly vigor and boisterous humor. The final movement is a colossal piece of musical architecture whose form has alternately been called a "passacaglia" by some and a "chaconne" by others. After working on this thorny problem for over a half century, the scholars reluctantly concede that we are faced with a musical Tweedledum and Tweedledee. Be that as it may, this "passacaglia-chaconne" is based on an eight-bar theme heard at the very beginning and from which the composer produces thirty-two variations heard in all parts of the tonal structure.

Brahms did not appear to have great confidence in his new symphony. To intimates he described it as a "choral work without text" and "a couple of entr'actes." After treating some of his closest friends and advisers to a four-hand piano version, he asked: "If persons like you do not like my music, whom will it please?"

One month before his death Brahms attended a performance of his Fourth Symphony in Vienna. According to one contemporary report, a storm of applause broke out at the end of the first movement, these demonstrations were renewed after the second and third movements, and an "extraordinary scene" followed the conclusion of the work. "Tears streamed down Brahms' cheek as he stood there shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgement from the master; and Brahms and his Vienna had parted forever."

VIENNA PHILHARMONIC

Friday, April 9, 1976, at 8:00 p.m.

CLAUDIO ABBADO *conducting*

Passacaglia for Orchestra, Op. 1 Webern

Death and Transfiguration (Tone Poem), Op. 24 Richard Strauss

Largo — Allegro molto agitato — Lento

intermission

Symphony No. 4 in E minor, Op. 98 Brahms

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

New York Philharmonic

TWO PROGRAMS OF AMERICAN MUSIC

Tuesday, June 29, 1976

LEONARD BERNSTEIN, conductor and piano soloist

Wednesday, June 30, 1976

ANDRE KOSTELANETZ, conductor

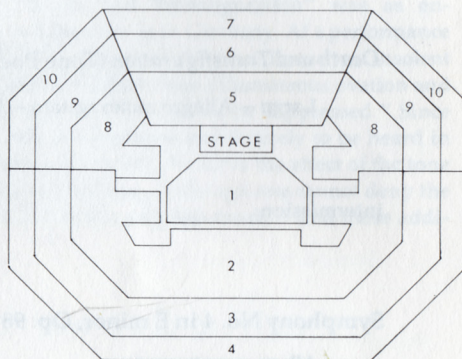
Eileen Farrell, soprano; Jerome Lowenthal, pianist

HILTON COLISEUM

Ticket sales to Ames International Orchestra Festival Association members begin on Monday, April 12.

Ticket sales to the general public begin on Monday, May 10.

- Zone 1 - \$8 - Main Floor
2 - \$8 - S. Parquet & Arena Circle
3 - \$6 - S. Balcony (Rs. 1-10)
4 - \$5 - S. Balcony (Rs. 11-17)
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